

DISARMING PAPER

تصاميم من فلسطين

PRESENTING THE RESULTS OF THE INTERNATIONAL 'DISARMING DESIGN WORKSHOP' 30 SEPTEMBER — 12 OCTOBER 2013
(DRAFT VERSION)

During the last two weeks several artists and designers have collaborated with workshops, artisans and businesses in Ramallah, Bethlehem and Hebron. They have developed contemporary useful products, that will be presented and developed further in the framework of the design label 'Disarming Design from Palestine'.

On this occasion we made this 'Disarming Paper' to present the designs and celebrate contemporary culture. It includes clothes by Nadya Hazbunova, Jaroslav Toussaint and Diala Isid; a watch-tower and water-tank game by Mark Jan van Telling; a miniature Mohammad Assaf by Khaled Hourani; a falafel-coin-maker by Tommi Vasko; a new musical instrument by Asma Ghanem; embroidered car decoration by Ali Aldeek; olive wood shoes by Amer Abu Matar; hourglasses by Majd Abdel Hamid and more.

In addition some participants have written about their experiences.

Disarming Design from Palestine is an inclusive design label incorporating products designed and developed by local and international artists, designers, artisans and students. The label includes a diverse collection of functional products and items providing an alternative Palestinian narrative that challenges the stereotypical production of the souvenir. The project provides a self-sustainable space of production and creation for both young and established artists and designers, and aims to catalyze the development of design as a discourse in Palestine.

During several 'create-shops' students, artists and designers from Palestine and abroad engage in an enriching design discourse with artisans, small emerging businesses and international colleagues. Participants experiment and develop ideas collectively, engage in discussions and are introduced to different Palestinian craft workshops. There are presentations, screenings and field trips.

The collection of products are exhibited and promoted through exhibitions on Palestinian and international renowned platforms. The first presentation took place during the first Palestinian art biennale Qalandiya International 2012. The displayed objects were introduced to a local and international audience, and had a profound resonance in Qalandiya International. This winter an exhibition is planned during the International Design triennial 'Design&Conflict' in Belgium, and in the Belgian design museum 'Grand Hornu Images'. In addition there will be a webshop to showcase and buy the objects.

The overall objective of the project is to contribute to sustainable cultural and economic development in Palestine, through constructing working relationships between artists, designers, craftsmen and women. Our goal is to reinterpret cultural heritage through collaborative and inclusive creation-production mechanisms, and providing market exposure nationally and internationally.



OLIVE TREE

Tessel Brühl & Sawasan Rishmawi

I LOVE TREES
I LOVE MY OLIVE TREES
MY TREES
HAVE FEELINGS
WHEN I STAND
ON THE GROUND
WITH THEIR ROOTS
UNDER MY FEET
WE FEEL EACH OTHER

OUR ROOTS
HOLD STRONG
AND SILENTLY
IN THE EARTH

NO ONE
WILL MOVE US

MY TREES
ARE ONE
THREE
AND EIGHT
YEARS OLD
MY TREES
ARE LIKE
MY CHILDREN
I COULDN'T LIVE
WITHOUT THEM

I EAT THE OLIVES
THE OIL
THE SEEDS
BECOME BEADS
THE WOOD
HEATS MY HOUSE
AND
THE LEAVES
SPREAD THIS STORY



Trees in the garden of Sawasan Rishmawi

MAJNŪNA IN WONDERLAND

Jaroslav Toussaint

Our second day in Palestine, started on the first day of October. The night before, the white rabbit had lead us save and in time through its hole and nobody of us could really believe that we have had no problems with the Queen of Hearts and her guards; that we were finally here, in miraculous Ramallah.

The evening lead us into the workshop of the rabbits old friend, the crazy cobbler whose favourite time of the day had just begun, the night. Our party member Majnūna, skilled in all kinds of crafts and arts, found herself in Wonderland, tried all his machines and agreed on becoming the cobblers apprentice.

But no night shall pass without the celebration of our non-birthday, and so our glasses were filled with a white liquid called Arak, which is not Raki, nor it is Ouzo —no matter what the bottle says. The glasses where wicked too and filled themselves each time we tried to empty them. The Rabbits and Cobblers old friend, the March Hare, joined our party and the night went on with talks about pleasures and inconveniences, the Queen of hearts and her guards, about the amazing creatures of Wonderland and their ability to make so much good out of so much nothing.

Finally we were brought to our hotel by the crazy cobbler on his

flying carpet. Waking up after a short sleep which had given our livers too little time to digest the «don't-call-it-Ouzo» we hurried on to our base for the next 10 days, where this very famous guy was born about 2000 years ago; who had a long beard, many followers and could turn water into wine. There, in the city of eternal Christmas, we were introduced to our new friends, inhabitants of Wonderland, skilled craftsmen and -women of whom we were going to learn so much.

Writing this in retrospect is a matter of great difficulties. Here in Wonderland things are different than they appear. Weeks, especially the last not yet two, can feel like months or years. The ones who seem defeated can be more free than their conquerors. To reach the place across the street, only some meters away, can be a journey of years.

We learned a lot, especially to open our eyes and listen and not to rely on the knowledge we brought with us in our baggage. We smoked the Argeelah with the local caterpillars which will certainly turn into butterflies some day. We made friends in Wonderland and once we are back home we will see things a little bit with their eyes and we will wonder and tell about Wonderland.



Visiting miss Rishmawi who does embroidery. Bethlehem, 1 October

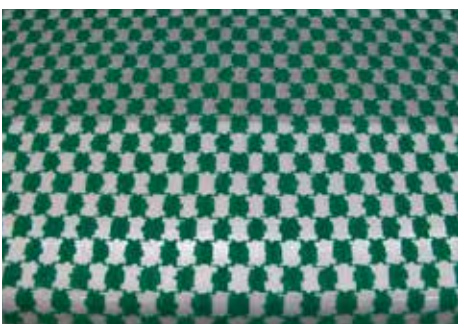


Briefing and introduction of all participants, Bethlehem Fairtrade Artisans, Bethlehem, 1 October

RUMBLING MACHINES

Mark Jan van Tellingén

Details Hirbawi Textiles, Hebron, 2 October



Rumbling machines, steady hands, and hospitality would summarize todays Wonderland. After half an hour drive we arrived in Hebron where we would spend most of our day. When entering the city a warning sign welcomed us ‘No entry for Israelis, entry illegal by israeli law’, as if it was Area 51. In Hebron, the biggest city in Palestine considering the 170.000 inhabitants of H1 and H2, our first stop would be the ceramic and glass workshop. After a quick tour we wandered around the place, admiring the craftsmen that were blowing glass and gracefully decorating pottery. The ease with which they made their glass products was fascinating to see. With the options in mind some of us started painting or collecting ideas for possible products. Several tourists and interested people entered the workshop on and off and were shown around, for a while making it look like an artisan showroom. Our next stop was the Hirbawi keffiyeh factory, “Raise your keffiyeh, Raise it” as Arab Idol winner Mohammed Assaf sings in “Ali Keffiyeh”. The rumbling sounds of weaving machines slowly came towards us when entering the factory. In the entrance hall a big bedouin tent was implemented as a business meeting point. Two men were keeping a close eye on the keffiyeh during the manufacturing process, removing the threads that were superfluous. The factory, operational since 1961, annually produced 150.000 scarfs until the early 1990s. “Today, due to the signing of the 1993 Oslo Accords and the opening of trade with the outside world, only four machines remain in operation producing a mere 10,000 scarves a year. Not one of these scarves are exported, as overseas suppliers produce mass quantities at a fraction of the price, and the shrinking Palestinian economy and Israeli checkpoints and road-blocks create further hindrances to production and trade for small businesses like Mr. Hirbawi’s. In Mr. Hirbawi’s own words: *My machines are in good shape. They can start working tomorrow. I just need a market.*”¹

In the office factory several keffiyehs were bought either for personal use or for artistic purposes. After we filled our bags with the Palestinian symbol of all symbols, Maher Shaheen —one of the participants— invited us to his house for a tea and a sweet arabic coffee. It was a perfect closure of the day being invited into the intimacy of a palestinian family.

1. see <http://www.kufiyahirbawi.com/1.html>



Olive wood workshop Eyad Sway, Beit Jala, 3 October



Olive wood workshop Hani Awwad, Beit Sahour, 1 October



Olive wood workshop Abu Jack Nassarallah, Beit Jala, 3 October

AUTHENTICITY

Tommi Vasko

When a European design student wants to experience authentic night out in Ramallah or in Bethlehem, there are two basic options: one can ask a local to recommend a Palestinian restaurant, order hummus, falafels, shawarma, turkish salad and other local dishes and drink freshly squeezed juice or local Taybeh beer. Or, one can go to one of the restaurants serving non-Palestinian food, drink a Carlsberg or a Coke while a mix of local and western pop-music is playing in the background.

While the former option might offer an opportunity to taste the traditional cuisine, it doesn't mean that the latter would be anyhow less genuine or 'real'. Nor that one or the other would authentic for all for the same reasons. Or that authenticity would be anyhow objective. So, to be able to conscious about what's behind this decision, I believe it's important —at least for me— to examine and open up the notion of authenticity a little bit.

On Saturday morning, while one part of the group went to Northern parts of Palestine to see the Qalandiya zoo, I decided to spend the morning walking in the old part of Bethlehem. I came across this arabic market not far from the main square; just a narrow alley and stairs left from the main/oldest street of the city. Narrow alleys with tarps hanging above to provide a bit of shade were crowded already in the morning. Fruit and vegetable stalls, spices, first- and second hand clothing, household stuff, electronics and plastic, basically everything is sold here. Already from far away you could see that most of the things were made in China. The fruits and vegetables however, without labels, rather ripe and unperfected, were certainly cultivated not too far away from here.

If one thinks authenticity as something geographical, something related to soil and the place, the fruits and vegetables in this market

had a stronger aura of authenticity than the most universal made-in-China stuff (it's more authentic to eat hummus in the middle east than it is in Europe). But at the same time it's at least as authentic to see Chinese products in the Middle East as it is in Europe.

Later in Ramallah, when the European design student decides to go for a drink to a clean and trendy Mexican restaurant or to hyped Octoberfest in newly opened five star Mövenpick Hotel (or both!), the authenticity is rather cultural. And cultures change. It's an experience about a moment, people and the global cultural environment. And floating in the Dead sea in lotus position the day after, the experience is again all about the exceptional environment: full-body mud masks and the sea and western pop-music and Nestle ice cream.



Taxidermied animals, Qalqilya Zoo, 5 October



Dead Sea, 6 October

EXCERPT FROM A CONVERSATION

Shameer Nyland Ali & Ali Aldeek: excerpt from a conversation between "A" and "S" the last day in Bethlehem:

A: ... I woke up, went outside to smoke tobacco and coffee... And 'M' asked if we should go to the hostel, and I said "Let's go!".
S: What, you smoked the coffee?
A: Yes. Of course.
S: Did you drink the tobacco?
A: You can actually do it. OK so; she asked and I said "Let's roll".
S: Wait, you just said that you said let's go. Which one did you say?
A: "Let's groll!"

S: OK.
A: We went to the hostel, "A" was making coffee. It tasted like tea. The others at the hostel joined us to the BFTA.
S: I think I was sleeping.
A: I was stressed, I had to write some more on the thesis, have a plot for the movie, make the sketches for the car and find a printshop.
S: Also, I remember you were unsure about if you had to go back to Ramallah, or stay in Bethlehem overnight. I remember you calling

back and forth.
A: But then one angel suddenly showed up, and then another one. And one of them was strange, he asked if I wanted to look in shops for material to make his prototype. Weird, an angel wanting to be an artist.
S: Maybe some artists want to be angels, maybe they like an exchange.
A: I couldn't refuse going with him. He said maybe you'll find the plot on the way. And I did.



THE ACT OF SPEAKING

Angelica Falkeling

This is a speech for the importance to continue hold a skeptical position even when people tell you to relax more and go with the flow. I don't go with the flow. I don't like it. It's too easy, too patriarchal. I'm too serious and up-tight for it, so, I don't do it. The people I know who go with the flow never think anything is too serious. They are often very sharp, intelligent and know what's wrong in a situation but never think it too serious to do anything about it. So they accept everything and go with the flow.

You get fewer friends by having a skeptical position. I know. A skeptical position is not an observer. Because the classical observer does critique, sometimes very good but he or she is not trying to work with the situation he or she criticizes. My favorite columnist in Sweden writes

fantastic critique. I love her. She is very clear, specific and she is willing to be the feminist "joy-killer" that Sara Ahmed writes about. But I have never see her come up with a proposal for a change or how to make anything different. It's the next step. I would like to go from critique into action.

It's Friday and I'm still here. I think language has a fundamental meaning. To speak is to act. To stay silent is also an action. And between speaking and being silence the body performs actions. I would never buy any of the products that BFTA produce. Why? 1. Aesthetic. They are ugly; 2. I'm not religious; 3. I don't think Jesus was a nice guy.

So from now on my name is Alex, because An-

gelica cannot participate in this workshop. Alex can, because she thinks it's important to write this text and to tell if you want to treat someone equal you cannot talk to them as if they were a pet or your were a three year old kid. And from the students I have talked to, no one else will write this text. Therefore I cannot sit and just be nice, because I know that the craftsmen and my fellow students are as intelligent as I am. But to scream out how amazing it is that someone can blow glass is to underestimate someone's knowledge and capacity. The historians think glass was blown for the first time in in Syria, 5000 years before Jesus was born.

I respect their work and point of view and therefore I can also write this text.



Conversation with men's wear tailor Faraj Kashary, Bethlehem, 8 October

GREAT REVOLUTION

Nadya Hazbunova

As a half Palestinian half Czech designer, I always saw my point of view in design of taking the traditional Palestinian heritage and presenting it in a new “European” way. My aesthetic has always driven me to plunge into designs incorporating symbols typical of Palestine or calligraphy. When I was invited to take part on this project I had no idea what I was going to do, and I enjoyed brainstorming and hanging out with the various designers; seeing my native city Bethlehem through their eyes. My biggest realization was that as much as I looked through my European part upon my Palestinian heritage and surrounding I would never be able to see what they saw —despite the fact that I lived abroad for more than 10 years. This realization drove me to design what I call the “identity collection” or series, which start from a finger print telling the story of each Palestinian carrying a *hawziyeh* (Palestinian ID card) having to pass the checkpoint, to olive wood heel platform sandals decorated with the Palestinian kuffiyeh, and beautiful colorful happy mosaic and clay map of Palestine rings. All in referral to how this journey helped me realize that I will always see Palestine, and always refer to it in my work, through my Palestinian eyes, because that is who I am, that is my identity.

I am very grateful for all the people whom I met throughout this journey, many have been so helpful and patient with me and taught me new things, which helped my ideas and work come to life. Some of the artisans were a revelation to me, as I stumbled upon them like upon a treasure chest in a desert. I was so inspired by the many personalities and stories I have encountered in those short two weeks, and I loved every bit of it. The workshop has inspired me to do so much more and work with new materials, as well as taken me to far away cities in Palestine like Qalqilya and Tulkarem —which are hard for me to reach otherwise.

I hope this project will bring a lot of opportunities to the local artisans we worked with, as they work hard every day and are undervalued. I am stunned at their craftsmanship and modesty and hope that this is only the beginning of a great revolution on the local handmade goods market!



Meeting and coffee in shoe shop, Ramallah, 30 September

WE’LL CROSS THAT BRIDGE WHEN WE REACH IT

Moniek Driesse



Participating in the project Disarming Design from Palestine, made me reflect once again upon an issue that concerns me: the relationship between artisans and designers. There seems to be a tendency in contemporary western design practice of wanting to “aid” craftsmen, perhaps motivated by a genuine desire to help or just by looking for new market opportunities. In projects I have previously encountered, designers approach the craftsmen to teach them how to improve their products, how to make new and more marketable (fashionable) objects. While at first glance this appears to be a positive development, I venture to say that most cases are determined to fail, because of a lack of questioning preconceptions and prejudices, and above all the lack of self-criticism as a starting point. Many collaborations do not occur from a context of equity but are marked by unequal structures and seemingly colonial relations. If designers are not aware that their views come from a position of “privilege”, they will eventually impose their own seeing the world and legitimize their own concerns.

If certain craftsmen are struggling to survive, it is because of the dramatically disrupted economic and socio-cultural context. And such a “dramatical disruption” still seems to be an understatement in the case of Palestine. Conceiving crafts from the design perspective does not solve that problem, especially when the crafts become more of a surplus of the object, and not an integral aspect that connects different aspects of life. I am not suggesting that designers should not work with artisans; on the contrary, I am convinced that hybridization and exchange can cause a huge flow of new ideas and solutions. But in a context as unknown for us as Palestine, designers would do well to recognize the historical, political and economic inequalities, though this can be a big challenge.

As a citizen of the global society I feel the need to be cautious not to get lost in mediated —little nuanced— discourses, and as a designer I

feel compelled to be critical. As an outsider in Palestine —being a foreigner, and, above all, a first time visitor— I found myself overwhelmed by the stories I heard and the images perceived (beautiful and terrible ones). I was forced to question my believes, leave my comfort zone and move on the borders between realities and disciplines, being confronted by different scales of complexities in social, political and economical structures. In that way, I witnessed transformation in both directions: on the one hand a collaboration with the artisans was established, on the other hand, the dynamics of the project made me question my own culture and way of working (and thinking) as a designer; it allowed me to work in different realities and mentalities simultaneously.

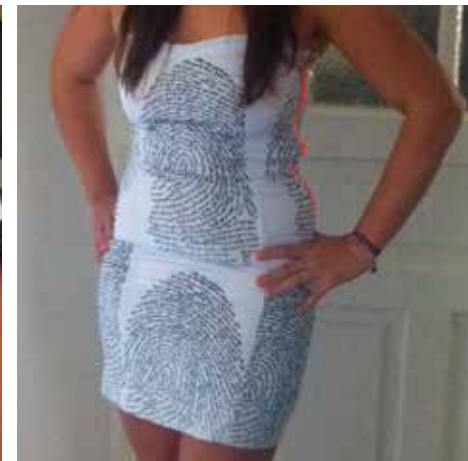
In the process of shifting between one scale and another —drinking many cups of arab coffee (or arak) while listening to intimate and personal stories; not being able to visit the Old City of Hebron because of the tension going on; observing skilled hands at work; talking about arts in conflict areas with palestinian artists and designers included in the project; enjoying delicious meals with newly made friends; passing through checkpoints with heavily armed soldiers; floating in de Dead Sea; being confronted by the so called Israeli West Bank barrier; picking fresh figs from the trees— I found my motivation for working on this project: the closer I got to the objects and, most of all, the people of Palestine, the more I would see their hidden structures and textures. In every day events —starting from a personal perspective— mesmerizing stories can be found. On the micro scale is where the mind starts to create new connections in an ongoing process of encounter —new bridges to be crossed— and dialogue —more stories to be told. By thinking on how to trace those bridges, without any abuse of fetishes, we, as designers, can find the niches to enrich and open the discourse, not with words or concepts, but with human experiences translated and visualized in images and objects.



NEUTRAL OBSERVER SUIT
Suit made out of traditional bedouin fabric.
Designers: Tommi Vasko & Tessel Brühl



I AM AN ARAB (T-SHIRT)
Poem “I am an Arab” by Mamoud Darwish written in calligraphy in the shape of a fingerprint.
Designers: Jaroslav Toussaint & Nadya Hazbunova & Diala Isid
Producer: Arja Textile Company, Beit Jala



I AM AN ARAB (DRESS)
Designers: Jaroslav Toussaint & Nadya Hazbunova & Diala Isid
Producer fabric: Arja Textile Company, Beit Jala (sewing by Nadya Hazbunova)



IDENTITY SHOES
High heels out of olive wood and keffiyeh fabric.
Designer: Nadya Hazbunova
Producer: Iyad Sway, Beit Jala



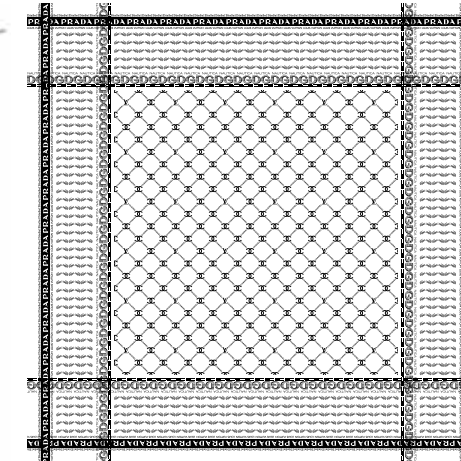
FREEDOM SHOES
Shoes and “Freedom” tote with embroidery.
Designer: Hannes Bernard
Producer: Rahala Shoes, Ramallah



WALK IN MY SHOES
Braided olive wood sandals.
Designer: Amer Abu Matar
Producer: Rahala Shoes, Ramallah



MADE IN CHINA
“Made in China” embroidered on a Palestinian keffiyeh made in China.
Designer: Tessel Brühl



MADE IN PALESTINE
Keffiyeh pattern made out of fake logos from fashion brands.
Designer: Jaroslav Toussaint
Producer: Arja Textile Company, Beit Jala



SOCCER KEFFIYEH
Keffiyeh with whole in the black pattern, soccerball and women football name embroidered.
Designers: Hannes Bernard & Awatef Romeyeh
Producer: Hirbawi Textile Factory, Hebron



KEFFIYEH NIGHT DRESS
Simple dress made out of one Keffiyeh.
Designer: Donna Verheijden
Producer: Hirbawi Textile Factory, Hebron & Star Fashion, Ramallah



BLANCO
White formal shirt made from keffiyeh fabric.
Designers: Tommi Vasko & Mark-Jan van Tellingen
Producer: Hirbawi Textile Factory, Hebron & Faraj Kasbary, Bethlehem



FASHION GEOMETRY
(Geometrical) clothing designs inspired by traditional dresses.
Designers: Tommi Vasko & Moniek Driesse



SAMPLERS
Contemporary samplers showing embroidery skills.
Designers: Moniek Driesse & Majd Abdel Hamid
Producer: Women of Farkha, Salfeit



EMBROIDERED CAR
Embroidered decoration for cars.
Designer: Ali Aldeek





PRECIOUS STONES
Hand knitted necklace with Palestinian precious stone. The closing part of the necklage is where the stone is inserted.
Designers: Tashakil & Donna Verheijden
Producers: Tashakil Jewelry Design



IDENTITY RING
Rings out of silver with a map of Palestine in stone mosaic and clay.
Designer: Nadya Hazbunova
Producers: Tariq Salsa & Samer J. Hanna



AWAKENING GOGGLES
Goggles with the eyes of the artisan embroidered on them.
Designer: Tessel Brühl
Producer: Miss Rishmawi, Beit Sahour



LEAVE BEHIND
Silver olive tree leaves made into earrings.
Designer: Sawsan Rishmawi
Producer: Sawsan Rishmawi, Beit Sahour



ELECTRICITY WIRE COVER
Embroidery that can be fixed around electricity wire, for instance for lamps.
Designer: Wafa Meri
Producer: Carpet makers near Hebron



OLIVE GROVE
Reference project "Forms of Nature" by Thyra Hilden and Pio Diaz, as an idea for a lamp made of olive branches.



EVERYWHERE, PALESTINE
Panoramic photos of Palestinian cities printed on scarfs.
Designer: Tariq Salsa
Producer: Printzone, Ramallah



SEPARATION CURTAIN
Shower curtain with image of the separation wall. The curtain will be slightly transparent, shedding a different view on the wall.
Designer: Amer Amin
Producer: Printshop



SMOKERS HEAVEN
Leather cigarette box sleeve with freedom logo.
Designers: Tessel Brühl & Jaroslav Toussaint
Producer: Rahala Shoes, Ramallah



JEANS WITHDRAWAL
Bags made out of old jeans bought in Jerusalem with the permit as a label.
Designer: Diala Isid



TRAVEL WALLET
Multi-currency (Israeli Shekel, Jordanian Dinar, US dollar) and multiple travel documents wallet.
Designer: Moniek Driesse
Producer: Leather workshop, Bethlehem



JEANS WITHDRAWAL
Ashtray in the form of a security tower with the text "Security seriously harms you and others around you".
Designer: Khaled Hourani
Producer: Abu Muath



IN LACK OF A CURRENCY
Falafel mold with palestinian pound.
Designer: Tommi Vasko
Producer: Ushama Boulos, Bethlehem

**STATEMENT PLATES**

Starting from not-easy-to-tell life-experiences, those plates feature a correspondence between Palestinian personal stories and the drawings of the story holder's t-shirts. Those drawings become allegories and personal statements because of the narration of those who wear them.



Inspired by traditional blue-prints tiles and plates displaying scenes of daily life.
Designer: Martina Petrelli
Producer: Hebron Glass & Ceramics Factory

**BIRDPLATE**

Plate to give the birds rests of food.
Designer: Maher Shaheen
Producer: Hebron Glass & Ceramics Factory

**DISTANCE TO JERUSALEM**

Plate with the distance to Jerusalem.
Designer: International Academy of Arts Palestine
Producer: Hebron

**DIVISION CUP**

Cups and plates with physical division lines.
Designer: Maher Shaheen
Producer: Oriental Hand Made Pottery Factory, Hebron

**DIPLOMATIC GIFTS**

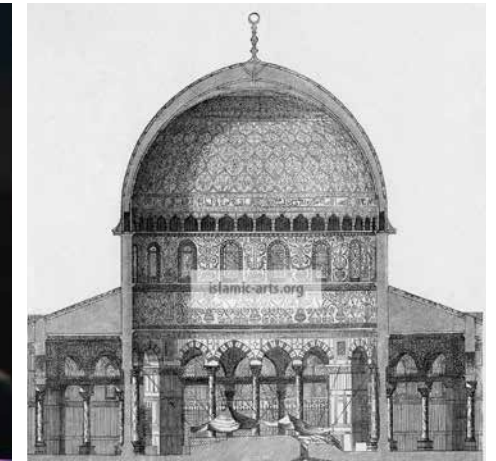
Proposal for diplomatic gifts.
Designer: Angelica Falkeling

**PUZZLED**

Puzzle made out of stone with a map of Palestine.
Designer: Jaroslav Toussaint
Producer: Samer J. Hanna

**PALESTINIAN IDOL**

Mohamad Assaf sculpture in olive wood.
Designers: Khaled Hourani & Annelys de Vet
Producer: Majed Abu Farha, Beit Sahour

**JUICE ON THE ROCK**

Citrus juicer in the shape of the Dome of the Rock.
Designer: Yazan Khalili
Producer: Majed Abu Farha, Beit Sahour

**ARABIA**

Palestinian "Arabia"-car to sell things on the street in children size.
Designer: Maher Shaheen

**ANIMALS FROM QALQILYA ZOO**

The stuffed animals of Qalqilya zoo in olive wood.
Designer: Annelys de Vet
Producer: Iyad Sway, Beit Jala

**YELLOW CAPS**

Taxi-van from olive wood.
Designers: Mamon Ashreteh & Annelys de Vet
Producer: Hanni Awad

**WATCHTOWER AND WATERTANKS GAME**

Alternative chess game.
Designer: Mark Jan van Tellingen
Producer: Majed Abu Farha, Beit Sahour

**MINARET LAMP**

Designer: Mamon Ashreteh
Producer: Majed Abu Farha, Beit Sahour



GLASS INSTRUMENT
Glass musical instrument.
Designer: Asma Ghanem
Producer: Glass factory, Hebron



GLASSES
Three glasses for Palestinian alcoholic drinks:
Arak, (Taybeh) Beer, and wine.
Designer: Wafa Meri
Producer: Glass factory, Hebron



HOURL GLASS
Hour glass with cement of the separation wall.
Designer: Majd Abdel Hamid



PICK UP THE PIECES
Bottle out of broken glass.
Designer: Sawsan Rishmawi
Producer: Sawsan Rishmawi, Beit Sahour



WATER GLOBE
Spheres made of glass, enclosing miniaturized scenes.
Designer: Shameer Nyland Ali



ENJOY PALESTINE
Arguilla made out of different crafts.
Designers: Tessel Brühl & Jaroslav Toussaint

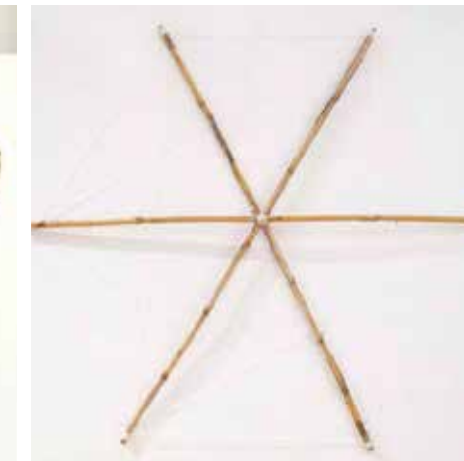
THROW THE DICE
Stone dices with numbers in amount of soldiers
Designer / Producer: Maher Shaheen, Hebron



STRESSBALL
Stone wrapped in felt as a stress ball.
Designer: Mark-Jan van Tellingén
Producer: Ma'an lil-Hayat, Beit Sahour



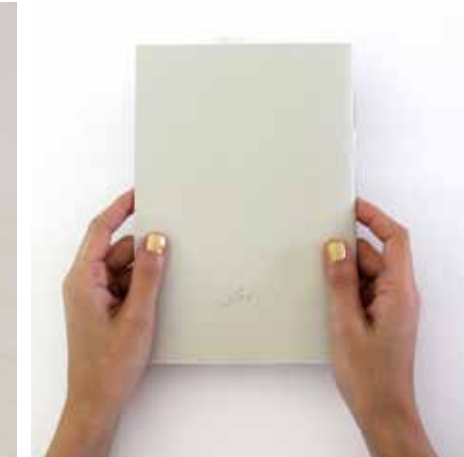
OLD NEWS FROM PALESTINE
Bowl made of papier-mâché of old newspapers and lacquered for protection.
Designer: Ahmad Nassar
Producer: Ahmad Nassar



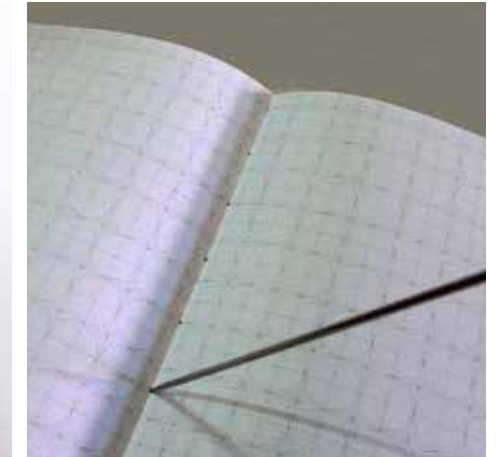
DIY KITE
Kite made out of used materials. Will be sold as a package with instructions together with a Palestinian newspaper. Different Shapes.
Designer: Taqi Aldeen
Producer: Taqi Aldeen



SAGE SEEDS
Pockets with sage seeds.
Designers: Rudy Luijters & Saad Dagher
Producer: Saad Dagher & graphic designe



THE LAND OF MILK AND HONEY
Designers: Rudy Luijters & Montaser Saad & Calligrapher
Producer: Montaser Saad, Ramallah



NOTEBOOKS
Notebooks with patterns of traditional tiles.
Designer: Dina Khalil
Producer: Al-Nahda Printing Pres, Tulkarem

PARTICIPANTS



Abu Ahmeed,
shoe maker



Abu Jack Nassarallah,
artisan



Ali Aldeek, student
IAAP



Amer Abu Matar,
artist



Angelica Falkeling,
student IAAP



Asma Ghanem,
artist



Baha Samra,
artisan



Dila Isid,
architect



Eyad Sway, artisan



Faraj Kasbary,
tailor



Hani awwad,
artisan



Jack Nassarallah,
artisan



Jaroslav Toussaint,
student SI



Maher Shaheen,
student IAAP



Majed Abu Farha,
artisan



Mamon Ashreth,
artist



Mark-Jan van Tell-
ingen, student SI



Martina Petrelli,
designer



Nadya Hazbunova,
fashion designer



Nizar Elattem,
artisan



Osama Boulos,
artisan



Samer J. Hanna,
artisan



Leali Rishmawi,
artisan



Sawsan Rishmawi,
artisan



Shameer Nyland
Ali, student IAAP



Tariq Salsa, de-
signer



Tessel Bruhl, stu-
dent SI



Tommi Vasko,
student SI



Yazan Kahlili,
artist



olive wood



felt



embroidery



stone cutter



Samer J. Hanni
stone cutter



ORGANIZATION



Annelys de Vet,
designer DEVET



Hanna Musleh,
producer BFTA



Majd Abdel
Hamid, artist,
producer IAAP



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designer DEVET



Khaled Hourani,
artist



Suzan Sahori,
executive director
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